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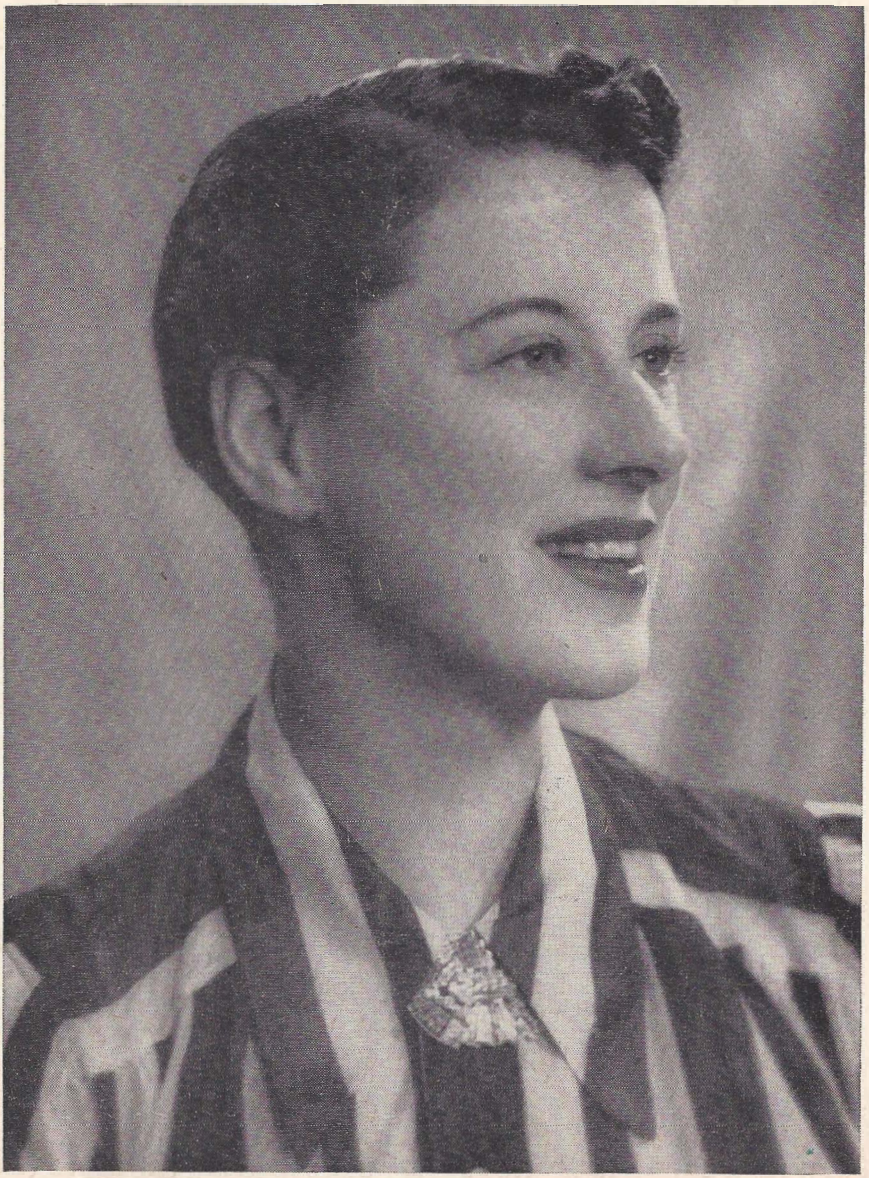

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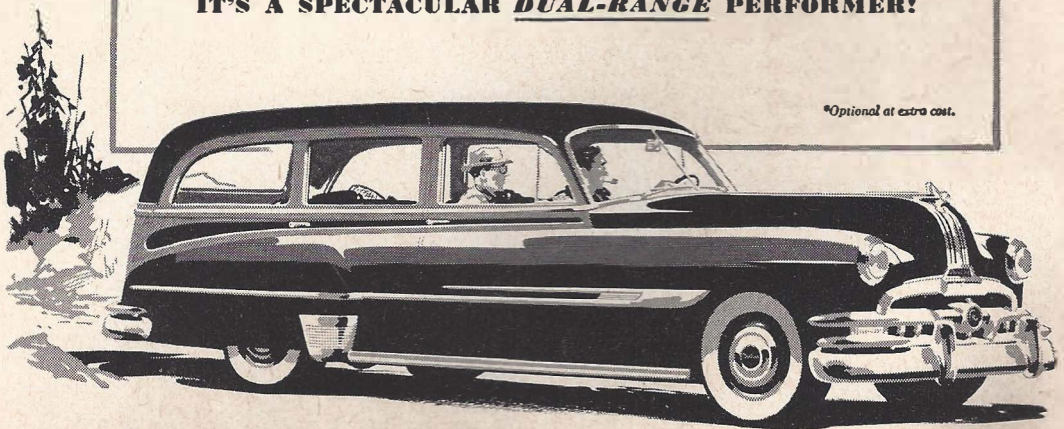

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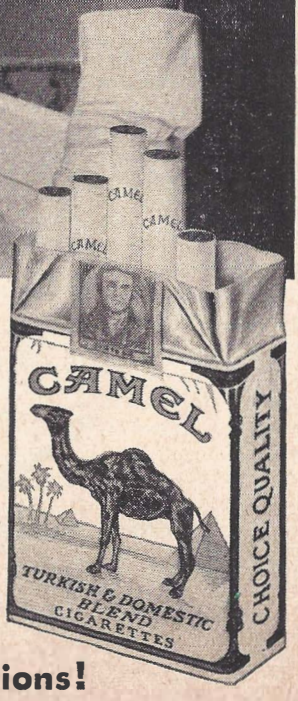

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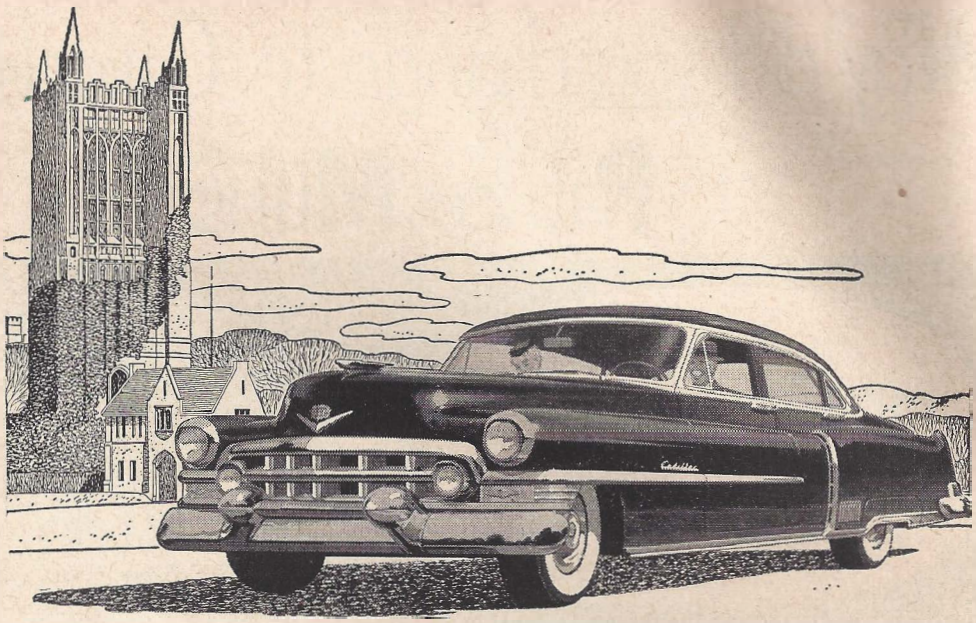

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The THEATRE

The Tragical History of "The Tragicall History"

ON a couple of occasions Christopher Marlowe has been referred to in this precinct as the first great writer of the English-speaking stage, perhaps even greater than that somewhat disputed gentleman who wrote "Hamlet," "Twelfth Night" and various other plays. Recently a captious correspondent wanted to know why, if Marlowe is so great, he isn't better known and more often played. It's an interesting question. In truth, not much is known about him. He was the son of a shoemaker of Canterbury, born February 6, 1564, educated at the King's School in his native town, and sent to Benet (Corpus Christi) College at Cambridge as one of the scholars of Archbishop Parker. There he took his BA in 1584 and his MA three or four years later. Then he went to London—and in an astoundingly short time he was hailed as the foremost dramatist of his day, on the strength of "Tamburlaine the Great." As a member of the Lord Admiral's company of players he wrote his four great plays, the chief character in each being interpreted by Edward Alleyn, an imposing gentleman who is reported to have stood almost seven feet tall. And then, some time at the end of May, 1593, Marlowe died at Deptford, victim of what was probably a drunken brawl, struck down by an adversary whose name was either Archer or Ingram; history has never been clear on this point.

Nor has history been much clearer as to the cause of the quarrel. Five years after it took place Francis Meres, a critic, started the version which is popular today—that Kit Marlowe was killed by a "Bawdy serving-man" who was his rival in illicit love.

Little else, really, is known. He was, in London, one of that company of university wits who wrote for the players, and whose story time and romance have embroidered with so many heroic misdeeds. He was also a member of that group of heretics known as Raleigh's school of atheism; and it was this association that caused him to be cited by the Privy Council, which had a warrant out against him when he died. But that his conduct, judged in a modern light, was as scandalous as tradition would have us believe is a matter open to doubt. The attitude of Viewing him with Alarm evidently started some four years after his death, when Thomas Beard, a Puritanical reformer, used him as a horrible example in his "The Theatre of God's Judgments."

Be that as it may, Marlowe in his 29 years of life diverted the course of English drama and became a world-influence that is felt even today. If he had never lived to create the rolling magnificence of blank-verse drama in English, it's quite possible that Maxwell Anderson might never have written "Winterset." Yet Marlowe's work today remains almost entirely unknown. There is a vague feeling that he ought to be known and liked—but few bother to know him or like him at first hand. A specific example of the fate of his work is that of his best-known (though not his best) play, "The Tragicall History of Doctor Faustus," which exerted a tremendous influence, both direct and indirect, over the course of literature. It managed to become the basis of famous works by others and at the same time

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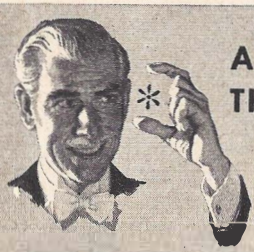

AFTER THE THEATRE—

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to remain, itself, comparatively unknown.

Marlowe, of course, didn't start the Faust legend; that was started by Faust himself, an insanely conceited charlatan of the early 16th century who was, judging from the results, the greatest personal press agent of his day. At any rate, enthusiastic scandalmongers managed to center about his disreputable figure many legends of the middle ages that originally concerned others. In 1587 the first Faust-book, a compilation of these legends, was published. Marlowe must have worked quickly, for the conceded date of "Dr. Faustus" is 1588. Such an authority as Prof. Ashley Thorndike has said that the play and its creator "revolutionized the drama . . . took the theatres by storm, aroused every dramatist of the day to imitation . . ."

If the man and the play are so great—if their influence has been so important—why has "Faustus" been relegated to a position of required reading conscientiously dodged by college boys? Chiefly the cause is historical. Marlowe was obscured by the fall of the theatres when Oliver Cromwell, the 17th century commissar, took over. When playhouses returned with the Restoration the Elizabethans were not regarded as we are wont to regard them; they were, rather, uncouth playwrights of a barbarous age, whose outpourings lacked the wit and urbanity so dear to the Restoration. If they were presented at all, they had to be "improved" to suit the current taste. Marlowe was not so "improved"; Shakespeare was. And by the time the Elizabethans came into their own with the Romantic movement, Goethe (who had been in the forefront of their rediscovery and who acknoweldged his debt to Marlowe) had written his "Faust." Its fame was firmly established—and that secured Marlowe's claim to honorable obscurity. He was, obviously, just "source material." Add to that the currency in literary circles of the legend of Marlowe's disreputable life—nicely calculated to route the poet's possible popularity in the age known as the Victorian.

And by then, too, Shakespeare had become the One True Idol. It was unthinkable to suggest that he had learned everything he knew from a fellow named Marlowe. It was even worse to suggest that, had Marlowe lived to write other plays, Shakespeare would have continued to learn. Yet that remains a distinct possibility.

—EUGENE BURR.

Take a Lucky from a newly opened pack and carefully remove the paper by tearing down the *seam* from end to end. Be sure to start on the *seam*. In tearing don't crush or dig into the tobacco. Then, gently lift out the tobacco cylinder. See how free Luckies are from air spaces—"hot spots" that smoke harsh and dry—from loose ends that spoil the taste. Note that Luckies' long strands of fine, mild tobacco are packed firmly to draw freely and evenly—to taste cleaner, fresher, smoother. Yes, Luckies are *made better*—to *taste better!* So, Be Happy—Go Lucky!

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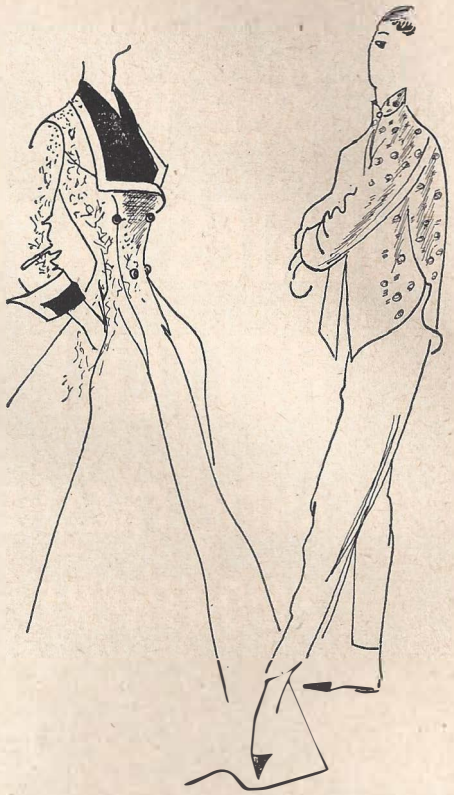
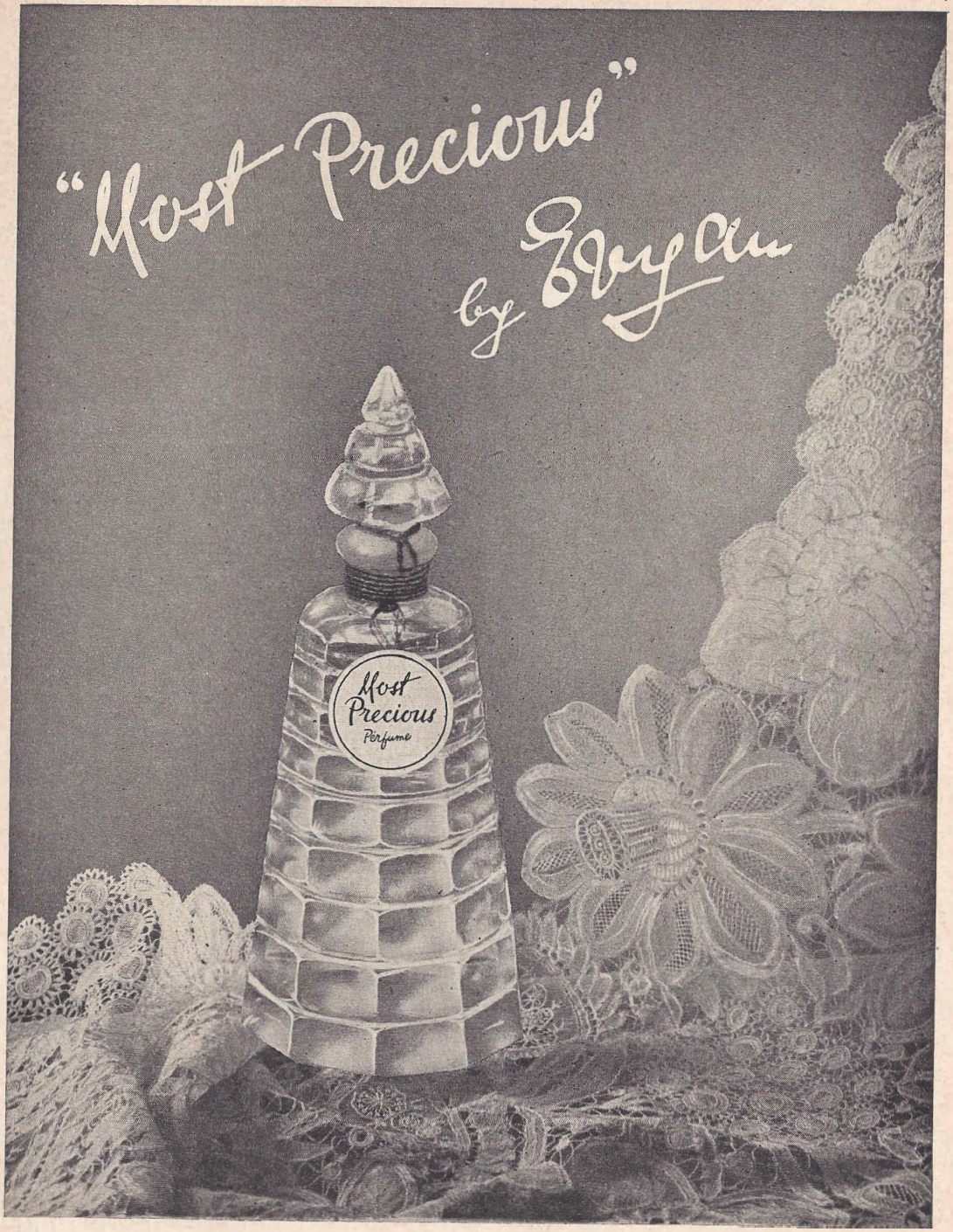


FASHION

IT is pleasant to see so many floor-length housecoats around again; and lounging trousers and pajamas that cover the ankles, too. However pert and practical the short lengths in such costumes, no one will deny that they cannot touch the longs when it's an air of true leisureliness, or an effect of magnificence (or both), that's wanted. Slipping into a robe with a skirt that sweeps the ground, or into pajamas that swirl about the insteps, one slips also into relaxation—a feeling that the day's work is done, and the night's romantic even if you are spending it at home. Somehow a short leisure-suit of either skirt or pants variety always gives me the feeling that the wearer expects to have some household chore to do before the evening is old.

Rich and splendid fireside coats are, as you know, a tradition at Henri Bendel, where we found the coachman example which is sketched—a princely thing of red satin brocaded in green, with green velvet overlay

(*Continued on page 8*)



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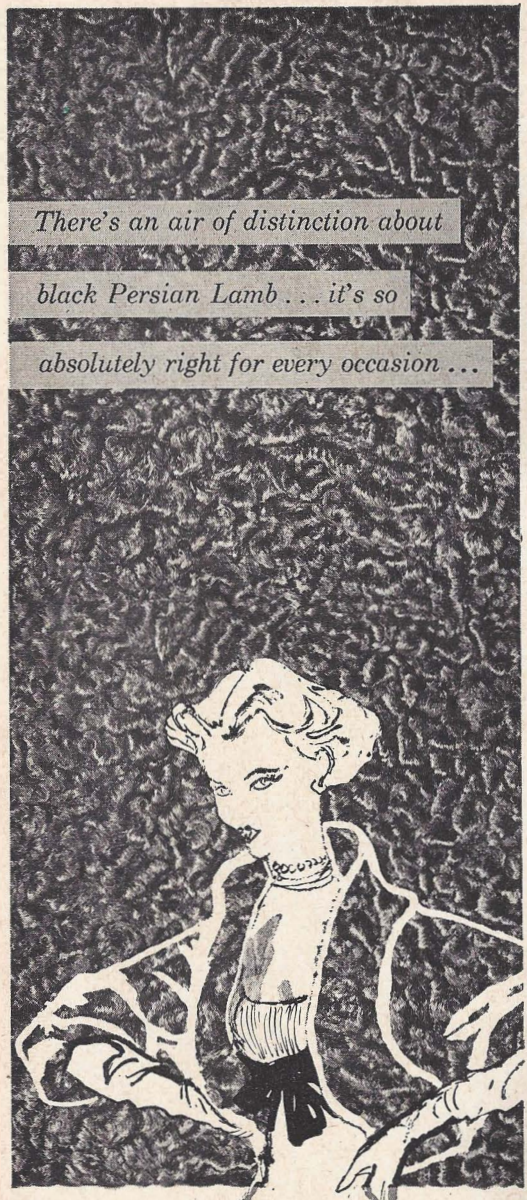

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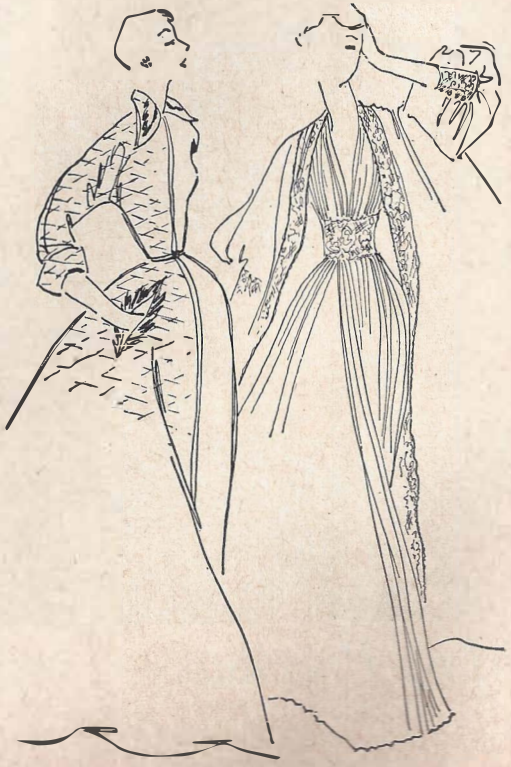
FASHION *(continued)*

panels on the collar and cuffs. Another red satin brocade at Bendel goes into mandarin jackets, slit high on the sides, which are the height of worldly elegance over tapered black velvet trousers.

The cherished quilted taffeta coat with front zipper is at its dressiest, and least bedroomy, in Bergdorf Goodman's version, on this page: in black and white checks, with black velvet leaf appliqués on collar and pockets. That this coat is bright red inside is your own nice-to-know secret.

For making a woman feel a thoroughly pampered darling, of course nothing in the world is quite like a precious, preferably costly bit of fluff in which no one but her nearest and dearest ever will see her—so we've included Yolande's sunburst-pleated nylon tricot gown and floating peignoir with the gag name—"Gift of a Century" (refers to price as well as quality). A dream walking, especially in the pale blue, with hand-run ecru Alençon lavishly used in both gown and coat. From Saks Fifth Ave. —B. B.



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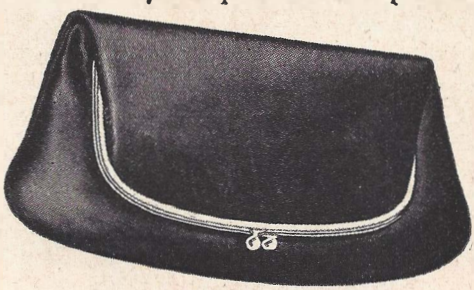

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FACING
YOUR AUDIENCE

THERE are a number of new candidates on the glamour-ticket this season that are bound to chalk up memorable records for both performance and economy—a combination rare enough to rate a landslide vote.

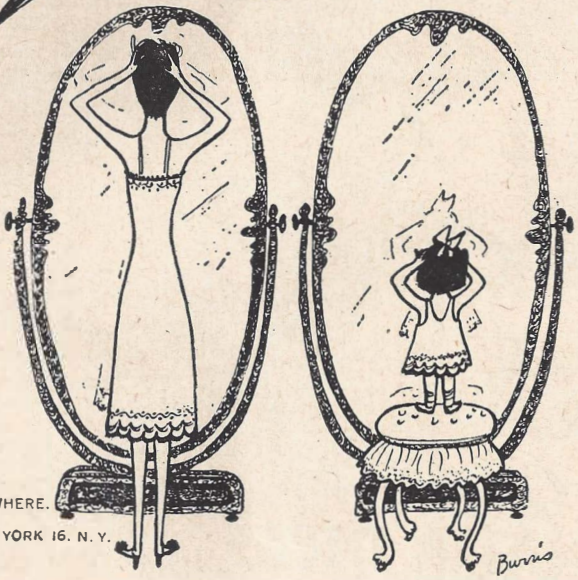
Consider the latest Lanvin entry, for instance. This one involves *Arpege,* that spectacularly popular great-lady of the perfume world. For an all-time low of $5.50 plus federal tax there's a handsome new gift package that supplies a 1-dram *Lanvinette* of *Arpege* perfume for your purse and a 2-ounce bottle of *Arpege Toilet Water* for your dressing table. If you're already practicing the potent witchery of a perfume - plus - toilet - water technique we don't need to expatiate on its desirability; but if you've not yet tried the two in combination here's your golden chance to carry out some personal research inexpensively with a perfume that is normally one of the world's costliest.

Germaine Monteil's newest contender is a brilliantly successful translation of her *Gigolo Perfume,* introduced last year. You'll remember *Gigolo* as a richly lasting blend with all the best French characteristics of mystery and delicate femininity. The new translation, *Gigolo Eau Concentrée* by name, is the nearest thing to a perfume, without actually being one, that you could imagine. All the superior lasting qualities of the perfume seem to be intact yet the *Eau Concentrée* is just enough lighter so that it can be used lavishly without any danger of becoming overpowering. The bottle that holds all this fragrant delight is a beautifully proportioned cylinder, cut in the modern manner—the kind of superlative design that is a Germaine Monteil tradition.

Coty is enthusiastically backing a remarkable innovation in make-up called *Cream Powder,* probably because that's just what it is. By some newly devised method of manufacture, the Coty chemists have managed to mix a cream base with their famous *Air-Spun* face powder. The resulting formula gives skin an almost poreless smoothness with a mat finish that stays put. It won't cake and is as easy to use as face powder alone. Another endearing aspect is its non-spillable cake form which comes in 6 complexion shades and 5 fragrances. —E. L.

WHETHER SHE'S 1, 21 OR SIMPLY NOT TELLING

GIVE HER *Yolande* LINGERIE, BLOUSES, BABY THINGS



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WHAT'S WHAT

Gentlemen: Could you please give me the name of the person who played the part of Georgine Allerton in the original cast of "Dream Girl"?

Also, what is the past playing record of Richard Derr?

—*K. H. G., N. Y. C.*

That was Betty Field, wife of the author, creating the role of Georgine Allerton in Elmer Rice's "Dream Girl" at the Coronet Theatre, December 14, 1945. Judy Holliday played the part in the 1951 revival at the New York City Center.

Richard Derr's New York stage career began in 1949, with "The Traitor." He has since been seen here in "The Closing Door" (1949), "A Phoenix Too Frequent" (1950) and "The Grand Tour" (1951).

Dear Sirs: Here is another "A" and "B" argument for you to settle.

"A" says that both Irene Bordoni and Arthur Margetson were in "Paris," at the Music Box, in 1928, and that Cole Porter wrote the score.

"B" sayys no to Arthur Margetson, and doubts Cole Porter had anything to do with the case.

Who's right?

—*E. W. B., Boston, Mass.*

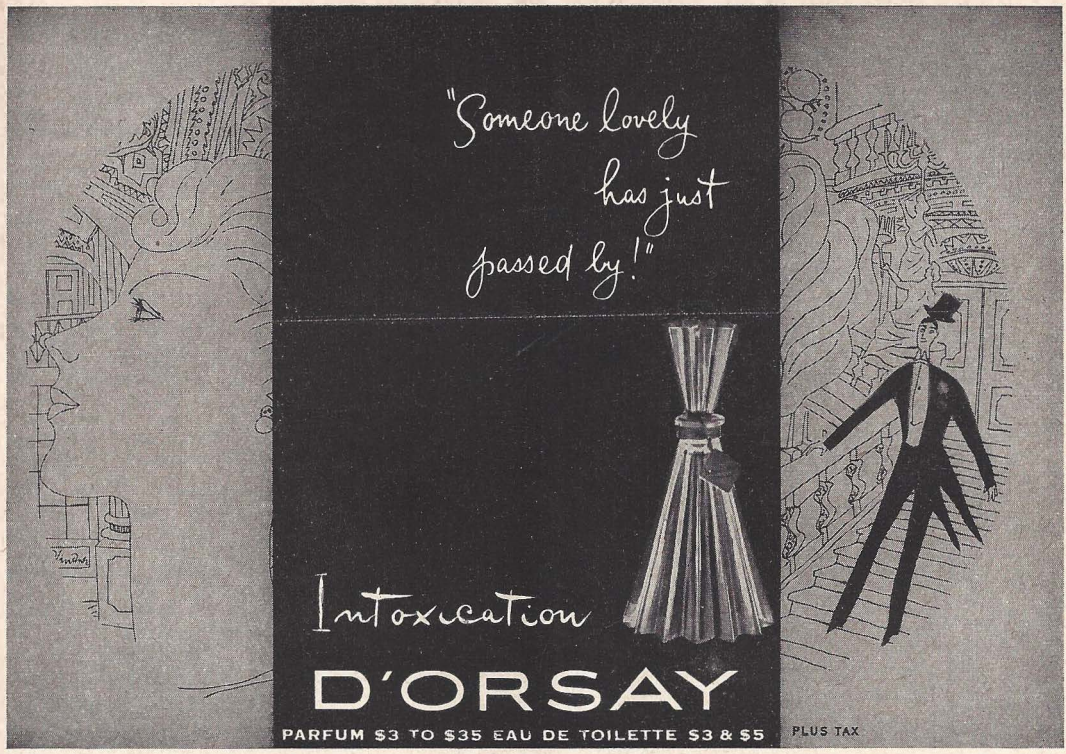
Not "B"! "Paris," by Martin Brown, was a comedy with music; Cole Porter and E. Ray Goetz wrote the songs, and Irene Bordoni and Arthur Margetson both were in it. And don't forget Louise Closser Hale!

Gentlemen: Maxwell Anderson wrote two plays inspired by the Sacco-Vanzetti case. One was "Winterset," but what was the other one? And wasn't there once an "A Tree Grows in Brooklyn" on Broadway that wasn't a musical?

—*C. von K. L., Ottumwa, Ia.*

Answer to your first question is "Gods of the Lightning"; Little Theatre, 1928, with Charles Bickford, Horace Braham and Sylvia Sydney in the central roles. And, the musical "Tree" was New York's one and only; no non-musical version.

Can we answer a question for YOU? Ask about plays and players of the living theatre only. No personal questions. Enclose stamped, addressed envelop for direct reply. What's What, THE PLAYBILL, 108-114 Wooster Street, New York 12, N. Y.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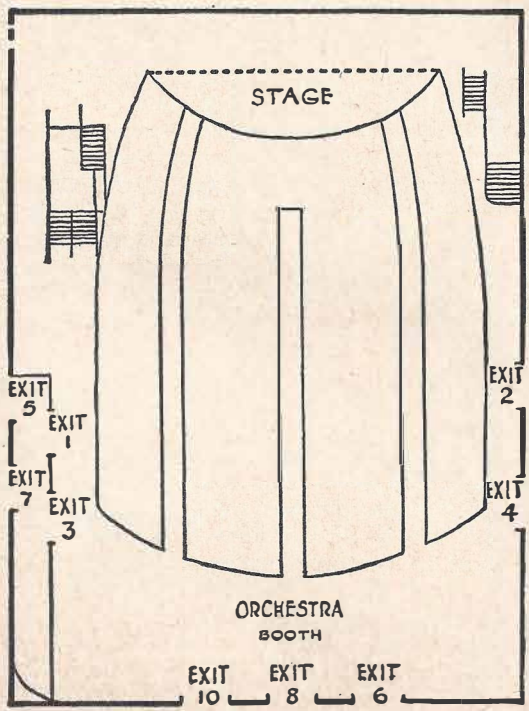
STAGE
EXIT 5
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ORCHESTRA
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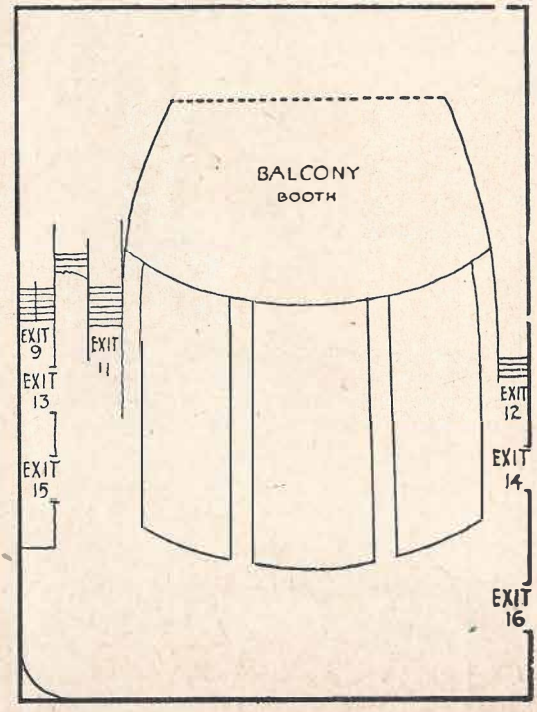
EXIT 10
EXIT 8
EXIT 6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What the Man Will Wear

PLAIN grey flannel suits have been smart for as long as I can remember, but they have never been as generally popular as they are this year.

Only a few years ago plain grey flannel was not too easy to find in the shops around town. This fall most good men's stores are showing several shades of imported and domestic flannels in several styles.

The shades range from that very dark "black" grey which many young men at college seem to like, to a lighter shade which is still somewhat darker than medium; this is the shade that I prefer because it looks well in town worn with black shoes and a grey or—better still—a black hat, and yet is not too dark to be worn with brown shoes during a country weekend.

The styles range from natural shouldered jackets accompanied by trousers without pleats, to coats with fairly accented shoulders and trousers with pleats.

It used to be that when you said "grey flannel," "double-breasted" was practically taken for granted. But this fall, though I did find some well-cut double-breasted jackets, the single-breasted style is by far the more popular. Many coats, especially those with natural shoulders, have center vents. And one firm has brought out a well-shaped jacket with side vents and a ticket pocket.

The predominance of single-breasted jackets has doubtless contributed greatly to the revival of fancy waistcoats, particularly the traditional tattersall which, in my opinion, is at its best against the neutrality of grey flannel. Suede also looks well with this fabric. So does buck cloth which comes in a range of colors. And of course a V-necked sleeveless pullover, in beige or in a matching shade of grey, is as suitable as it is comfortable on one of those snappy fall days that are not quite cold enough for a top-

(Continued on page 16)

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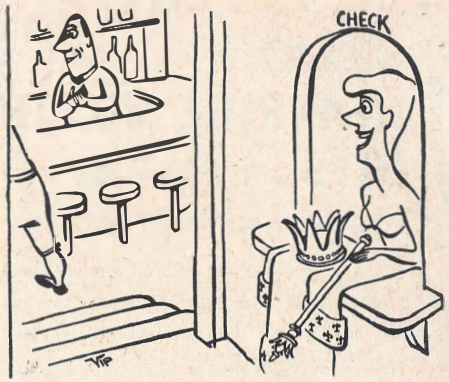

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What the man will wear (cont.)

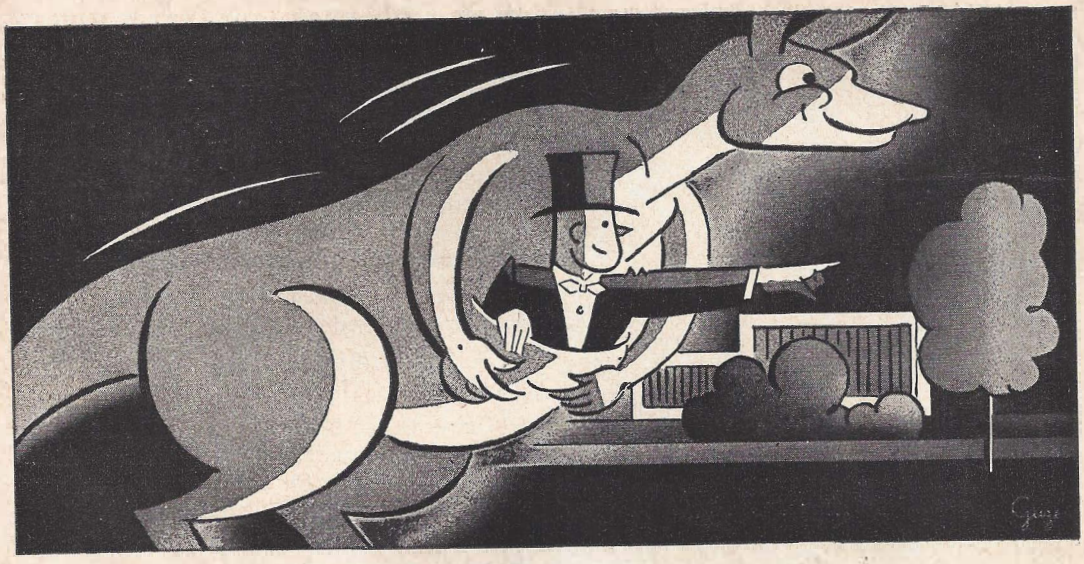
coat. I've just seen some excellent cashmeres made by the famous Pringle of Scotland which come in these colors as well as in black, blue, and heather green. Long-sleeved pullovers are made in the same colors.

Fore-handed buyers of Christmas gifts may be interested in some Drake socks which have just arrived from England. They are packed in small cardboard reproductions of steel-strapped shipping crates marked "Urgent," "Fast Freight," and so forth. The socks are ribbed, knitted of fine shrink-resistant wool and have nylon reinforcements at the heels and toes. They come in nine good colors and you can choose any four for inclusion in the "shipping crate." The price is quite reasonable. Wallachs.

Attempts to play around with the traditional designs of men's shoes are seldom successful, but the designer of Tyrol shoes has achieved originality without freakishness. In some models this is a matter of proportion and detail, in others the innovations are fairly radical. Town shoes, country shoes, hunting boots, ski boots, and even sheep-lined snow boots are included in the collection. All are hand-cut, hand-lasted, and hand-welted by sound Canadian craftsmen; this means that the shoes will retain their shape. A great variety of leathers is used—from England, France, Holland, and even India. Of these, the calf is excellent: a little on the heavy side (which I like), it is supple and takes a swell shine. Finally, you can order any last you happen to like made up in another color of leather, at no extra cost; of course, if you want drastic changes made in the design or want hornback instead of calf, you'll expect to pay more. Tyrol Shoe Co. Ltd.

Gourielli has just added shaving soap to the "Here's How" line which includes hand-milled bath soap, talcum powder, after-shave lotion, and cologne, the last two of which are bottled in four-ounce cocktail shakers. Carrying out the idea, the new shaving soap comes in a miniature aluminum ice bucket which can be used afterwards for cigarettes.

—PETRONIUS.



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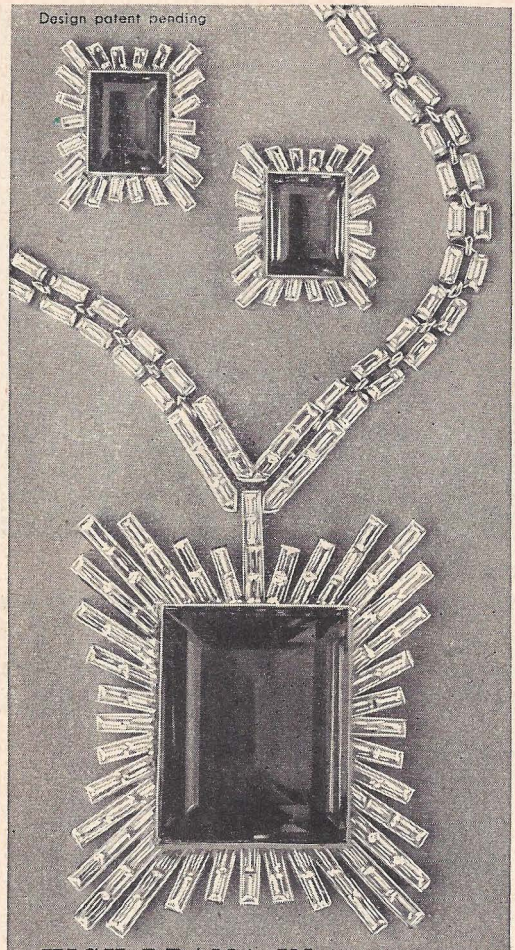

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AT THIS THEATRE

"THE GREAT ADVENTURE," a dramatization of Arnold Bennett's novel "Buried Alive," with Lyn Harding and Janet Beecher, opened the Booth Theatre in 1913. Looking backward, we find in the long list of presentations at this theatre many well-remembered names, among them the following:

"Paris '90," Mar. 4, 1952. A "monodrama" written and acted by Cornelia Otis Skinner.

"Season in the Sun," Sept. 28, 1950. Here from the Cort Theatre, May 14, 1951.

"Come Back, Little Sheba," Feb. 15, 1950. Shirley Booth and Sidney Blackmer won the Donaldson awards for the best performances of the season, in this William Inge play.

"At War With The Army," March 8, 1949. James B. Allardice's soldier comedy.

"The Play's the Thing," Apr. 28, 1948. Louis Calhern in the Molnar revival.

"An Inspector Calls," Oct. 21, 1947. Thomas Mitchell in J. B. Priestley's essay into the supernatural.

"John Loves Mary," Feb. 4, 1947. Norman Krasna's comedy, with William Prince, Nina Foch and Pamela Gordon, Gertrude Lawrence's daughter.

"You Touched Me," Sept. 25, 1945. Edmund Gwenn in a comedy from the pens of Tennessee Williams and Donald Windham.

"The Two Mrs. Carrolls," August 3, 1943. With Elisabeth Bergner and Victor Jory.

"Claudia," Feb. 12, 1941. Rose Franken's dramatization of her own best-selling "Claudia" stories, with Dorothy McGuire and Donald Cook.

"Two for the Show," Feb. 8, 1940. Successor to—

"One for the Money," Feb. 4, 1939. Nancy Hamilton's intimate revue, staged by John Murray Anderson.

"The Time of Your Life," Oct. 25, 1939. Eddie Dowling, Julie Haydon, in Saroyan's double prize-winner (Pulitzer Prize and Critics' Circle Award for 1939-40).

"You Can't Take It With You," December 16, 1936. The Moss Hart-George S. Kaufman classic.

Kind Lady," April 23, 1935. Grace George in a dramatization of Hugh Walpole's story, "The Silver Mask."

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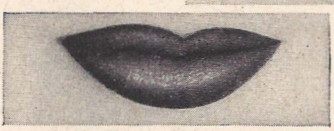

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WHAT'S WHAT

Gentlemen: What was the name of the song in "Private Lives"—there is only one, as I recall it? And who wrote it?

—*L. B., Pasadena, Calif.*

The name is "Someday I'll Find You," and it is, as you say, the one and only song in "Private Lives." It was written by Noel Coward, who could hardly be expected to be content merely with writing the play itself (and, of course, acting in it—in the original production at the Times Square Theatre in 1931, when the late Gertrude Lawrence was his leading lady. In 1948, at the Plymouth Theatre, the same roles were played by Donald Cook and Tallulah Bankhead).

Gentlemen: Wonder if you'd mind giving the original cast of "The Girl I Left Behind Me," David Belasco's play as given at the Empire on the night of the theatre's opening.

—*M. A., Garrison, N. Y.*

It's a pleasure—and we'll even throw in an extra: "The Girl I Left Behind Me" was written for Charles Frohman's company by David Belasco in collaboration with Franklin Fyles. Date of the double opening was January 25, 1893.

Now, the cast:

General Kennion ..... *Frank Mordaunt*
Major Burleigh ..... *W. H. Thompson*
Lieut. Edgar Hawkesworth ... *William Morris*
Lieut. Morton Parlow ..... *Nelson Wheatcroft*
Sergeant Dicks ..... *Thomas Oberle*
Orderly McGlynn ..... *James O. Barrows*
Private Jones ..... *Orrin Johnson*
Dr. Arthur Penwick ..... *Cyril Scott*
Dick Burleigh ..... *Master Wallie Eddinger*
Andy Jackson ..... *Joseph Adelman*
John Ladru, or Scar Brow . *Theodore Roberts*
Fell-An-Ox ..... *Frank Lathrop*
Silent Tongue ..... *Arthur Hayden*
Kate Kennion ..... *Sidney Armstrong*
Lucy Hawkesworth ..... *Odette Tyler*
Wilber's Ann ..... *Edna Wallae*
Fawn Afraid ..... *Katharine Florence*

Can we answer a question for YOU? Ask about plays and players of the living theatre only. No personal questions. Enclose stamped, addressed envelop for direct reply. What's What, THE PLAYBILL, 108-114 Wooster Street, New York 12, N. Y.

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☐ PAL JOEY	Broadhurst	VIVIENNE SEGAL	HAROLD LANG	
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☐ THE KING AND I	St. James	YUL BRYNNER		
☐ WISH YOU WERE HERE	Imperial	A New Musical Comedy		
	COMEDY			
☐ IN ANY LANGUAGE	Cort	UTA HAGEN		
☐ MR. PICKWICK	Golden	A Comedy by Stanley Young		
☐ THE FOURPOSTER	Barrymore		BETTY FIELD	BURGESS MEREDITH
☐ THE MALE ANIMAL	Music Box	ELLIOTT NUGENT	MARTHA SCOTT	ROBERT PRESTON
☐ THE MILLIONAIRESS	Shubert	KATHARINE HEPBURN	CYRIL RITCHARD	ROBERT HELPMANN
	DRAMA			
☐ DIAL "M" FOR MURDER	Plymouth	MAURICE EVANS		
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Consult newspapers for matinees and Sunday performances.

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Edward Duryea Dowling

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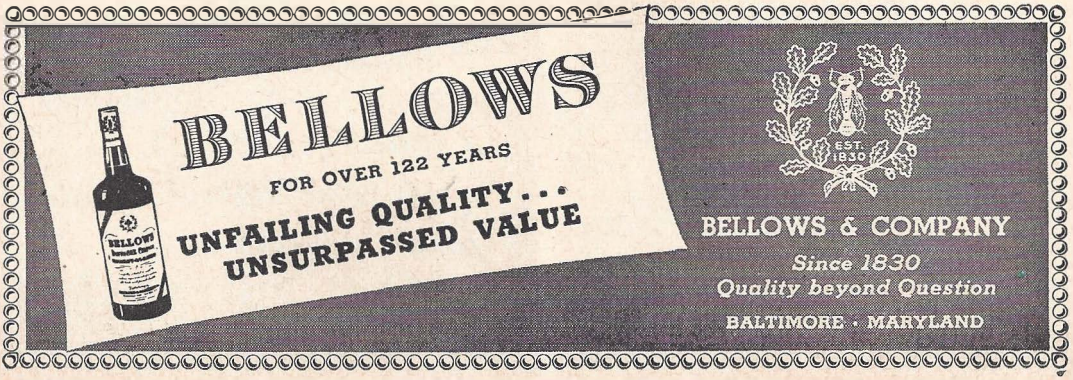
An Evening With
BEATRICE LILLIE
with
REGINALD GARDINER

Directed by Mr. Dowling

Settings by Rolf Gerard

EADIE AND RACK AT THE PIANOS



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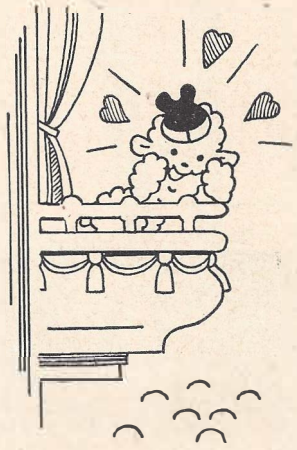

The evenings we've spent with Beatrice Lillie have been among the most delightful we've ever enjoyed. So we're ready anytime to spend another! Any time, that is, except Thursday evenings . . . when we're busy keeping Rogers Peet Fifth Avenue store opposite the Library open until 8:30 P.M.

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ACT I.

REGINALD GARDINER

A STAR'S FIRST NIGHT

The Star ..... **Xenia Bank**

The Maid ..... **Florence Bray**

The Star's Friend ..... **BEATRICE LILLIE**

ONE IN THREE

REGINALD GARDINER

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"This Ballantine is fine, my pet . . .
Odds bodkins! I have yet to savor
Ale with such ambrosial flavor!"

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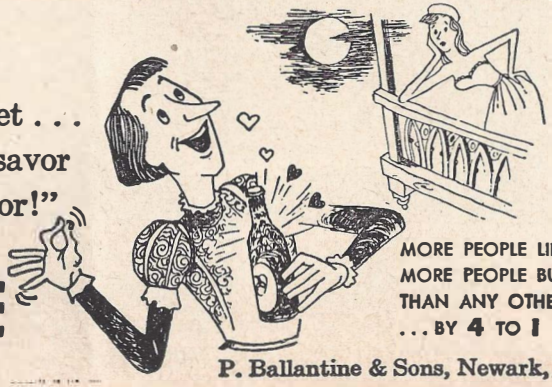

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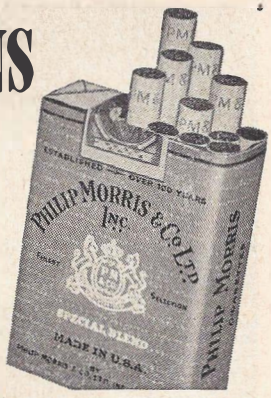

WIND

BEATRICE LILLIE

TRAINS

REGINALD GARDINER

FATHER AND SON

The Father ..... **REGINALD GARDINER**

The Son ..... **BEATRICE LILLIE**

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ANESTHESIA
REGINALD GARDINER

REFERENCES

Sybil ..... **BEATRICE LILLIE**
Mrs. Mason ..... **Florence Bray**
Mrs. Barrowdale ..... **Xenia Bank**

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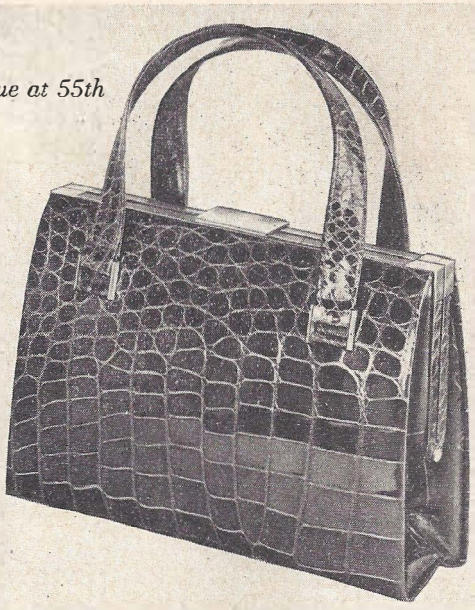

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ACT II.

EADIE AND RACK
At the Pianos

REGINALD GARDINER

BEATRICE LILLIE

Accompanied by RACK

Singer, John Philip

FINALE

"Three Little Fishies" by Saxie Dowell—used by permission of the copyright owner, Santly-Joy, Inc. "Zither" by Budd McCreery.

TECHNICAL SUPERVISION BY PAUL C| McGUIRE

Evening dresses by Bonwit-Teller. Miss Lillie's furs by Maximillian. Scenery built by Nolan Bros., and painted by Triangle Studios. Properties by Fort Lee Warehouse. Electrical equipment by Century Lighting, Inc. Period furniture by The Gold Dolphin. Draperies by McDonald Stevens Scenic Studios, Inc. Make-up by Elizabeth Arden. Costumes by Brooks Costume Co. Fabrics by Dazian's.

REPRESENTING EDWARD DURYEA DOWLING

Company Manager ..... Louis Epstein
Press Representatives ..... Nat Dorfman, Irvin Dorfman
Production Stage Manager ..... Milton Stern
Production Assistant ..... Ruth Gilbert
Assistant Stage Managers ..... Ellen Blume, John Phillip

Master Electrician ..... Danny Lawler
Master Carpenter ..... Norman McCourt
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The Aerzonator Air Purifier and Soaperior Liquid Soap Dispensing System used in this theatre are made by the U. S. Sanitary Specialties Corp.

The Management is not responsible for personal apparel or property of patrons unless properly checked with the theatre attendant. Patrons are advised to take their coats and wraps with them whenever they leave their seats.

Ladies are requested to remove their hats.

King's Ransom Blended Scotch Whisky, 94 Proof • International Brands, Inc., Newark, N. J.

Who's who in the cast

BEATRICE LILLIE, conceded to be one of the world's foremost comic geniuses, launched herself on a professional career, by an ironic twist of the fates, as a serious interpreter of sentimental ballads. Distressed that managers were unimpressed by her art after innumerable auditions, she called on Andre Charlot for a last desperate try. He apathetically consented to listen and quick to sense his attitude, she decided to burlesque a song called "We're Drifting Apart, So You're Breaking My Heart." It was, to say the least, an athletic rendition, but it turned Charlot's apathy to apoplexies of laughter. He told her she was by far funnier than most comediennes then exposed to British audiences and the audition ended in a three-year contract for Miss Lillie. London critics and playgoers agreed when they saw her in "Not Likely." New York did not lag far behind in this estimate, for when the premiere curtain went down on "The Charlot Revue," Miss Lillie had scored the triumph of her career. She has, of course, since become one of the mainstays not only of the Broadway theatre, but of the London stage as well, commuting regularly between the two great metropolises over the years. Her local appearances include "Oh, Please," "She's My Baby," "This Year of Grace," the "Third Little Show," "Walk a Little Faster," "Set to Music," "At Home Abroad," "The Show Is On," "Seven Lively Arts," and most recently, the musical hit, "Inside U.S.A." She was in England when war broke out in 1939 and thereupon cancelled her theatrical plans for war work. She divided her time between rallying the country and entertaining soldiers on the various fronts, notably in Africa and the Mediterranean fighting areas.

REGINALD GARDINER, who has been absent from the Broadway precincts since the 1936-37 season when he appeared with Miss Lillie in "The Show Is On," has, of course, been cavorting, over the long interim, in the Hollywood picture pastures, as film viewers may well know. Since he made his Times Square debut in "At Home Abroad" at the invitation of Miss Lillie and is now once again sharing the spotlight with her, his local stage life has been wholly interwoven with that of Miss Lillie, a tribute, indeed, from a comic lady to a comic gentleman. Mr. Gardiner was originally trained for architecture, but diverted his course to study at London's Royal Academy of Dramatic Art. He managed a job almost immediately upon his graduation and for the next several years was cast in upwards of thirty plays in London, performing a variety of portrayals from Shakespeare, Ibsen, Shaw and O'Neill to musicals and revues. Simultaneously he acted in some 20 British films. Somewhere along the way he developed a most unique approach

(Continued on page 36)

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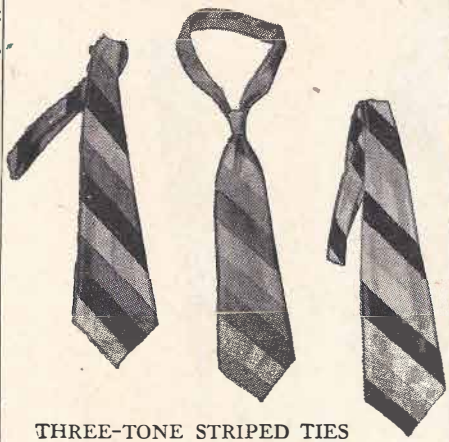
Germaine Monteil



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Who's who in the cast (continued)

to imitations, not of humans, but of such diverse inanimate objects as trains, lighthouses and French wallpaper. This proved such an astounding comic success it led to a Command Performance before the Duke of York, later King George VI. He first joined forces with Miss Lillie in the British revue, "Oh, Please," in London. Mr. Gardiner's American film chores include, among thirty odd, "Born to Dance," "Sweethearts," "The Great Dictator," "The Man Who Came to Dinner," "Immortal Sergeant," "Claudia," "Cluny Brown" and "Elopement."

EADIE GRIFFITH and HOWARD "RACK" GODWIN, popularly known as Eadie and Rack, have been a piano team since 1945 when they met at the Club Gala, Hollywood. Eadie was employed as pianist there and Rack, who had had the job before her, was returning from a war stint of 110 missions as radar-radio operator in a C-47 for which he was bedecked with nine battle stars, two DFCs with oak cluster and two Presidential citations. They have since made innumerable recordings, appeared in the movies, notably with Judy Garland in "Easter Parade," were prominently featured on such diverse TV programs as the Paul Whiteman Show, "Penthouse Party" and the General Electric Show, and performed for radio audiences with Nelson Eddy, Ginny Simms and Hoagy Carmichael, among others. They are, of course, night club favorites and have blended their pianistic art for discerning cafe patrons in the better clubs, coast to coast. Eadie started out in Hollywood as a school teacher, turned to the stage soon after. Rack began his career in Texas at 14—he had his own radio program—where he met John Murray Anderson, who gave him both a helping hand and advice. "Learn to read music," he told him. Rack did.

(*Continued on page 38*)

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Who's who in the cast (continued)

XENIA BANK has appeared frequently in support of Miss Lillie, first in the Broadway revue "Inside U.S.A.", and later on television in the "Comedy Hour" programs and "Toast of the Town." Born in England, Miss Bank began her career here as a child concert-pianist. Later she turned to the musical-comedy stage and Broadway has seen her as a singing-actress in "Panama Hattie," "Rosalinda," the Jan Kiepura-Marta Eggerth version of "The Merry Widow," "On The Town," and the drama "Land's End." She has also appeared on the summer-operetta stages in a variety of important roles, notably with the St. Louis Municipal Opera Co., the Dallas Starlight Theatre, and the Detroit, Louisville, and Toledo Civic Light Opera Companies. No stranger to radio and TV, she has appeared on numerous programs in both mediums as a dramatic actress, comedienne, singer, fashion commentator and interviewer.

FLORENCE BRAY, native of Pawtucket, R. I., has been a resident of Providence since her graduation from Simmons College with a degree of Bachelor of Science. Soon after this, however, her energies were diverted to the pursuit of her hobby, the stage, and courses at the Breadloaf School of Drama and Columbia University followed. In 1950 she was awarded an honor key by Brown University's Department of Drama. Her current role marks her Broadway debut, but she has previously been active in a number of straw-hat theatres and has found her long association with the Casino Theatre at Newport a springboard to her tour with Miss Lillie. She has appeared with such stars as Burgess Meredith in "The Silver Whistle" (Miss Hoadley); Sara Churchill in "Philadelphia Story" (Mrs. Lord); Lillian Gish in "Miss Mabel" (Vicar's wife); Ruth Hussey in "The Royal Family" (Fanny Cavendish);

(*Continued on page 36*)

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Who's who in the cast (continued)

Basil Rathbone in "The Heiress" (Mrs. Almond), and Lawrence Tibbett in "Rain" (Mrs. Davidson); as well as the lead in "The Velvet Glove" and "Arsenic and Old Lace." An important member of The Players, Providence, she was most recently seen as "Elizabeth, the Queen" and Miss Moffat in "The Corn Is Green." She is now on leave of absence from the English and Drama Department of the Providence School System.

JOHN PHILIP prepared for a stage career by studying music at Ithaca College. Before he could do anything professionally, however, he volunteered with the Marines, was commissioned a 2nd Lieutenant and was shipped overseas to face the enemy at both Guadalcanal and Okinawa, where he was wounded in action. He made his stage bow with the national company of "Oklahoma!", serving as understudy to Curley and singing some of the solo parts. He has since appeared in both the West Coast and Broadway productions of "Magdalena," and in "Inside U.S.A.", as understudy in New York and in the singing lead on tour. He has appeared in musicals in summer theatre productions as well, notably at St. John Terrill's Music Circus.

"An Evening With Beatrice Lillie" premiere, Oct. 2, 1952.

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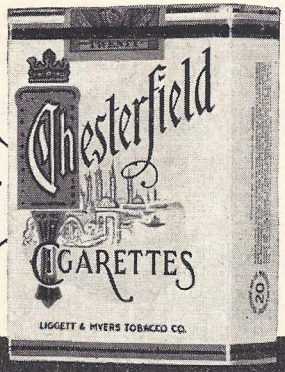

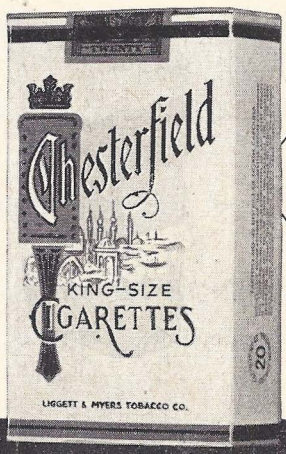

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